

PLAY IT
LIKE IT IS
GUITAR
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS

GUITAR • VOCAL

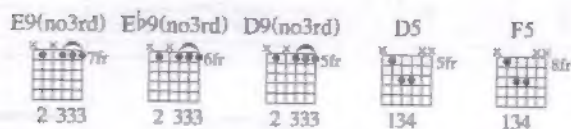
HOOKS THAT KILL

THE BEST OF MICK MARS & MÖTLEY CRÜE



BAD BOY BOOGIE

Words and Music by
Mick Mars, Tommy Lee, and Nikki Sixx



Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately ♩ = 136 (♩ = ♩³⁻⁷)

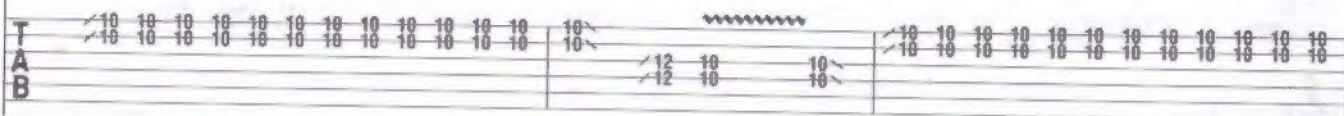
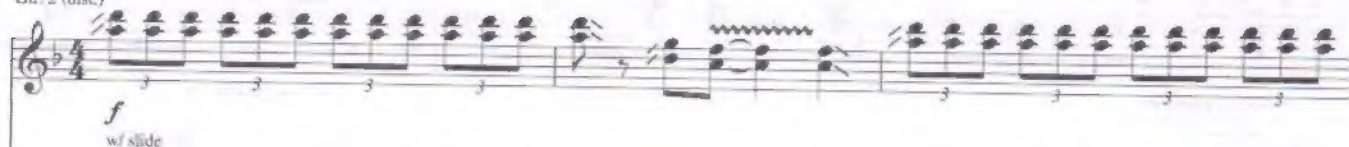
*D5

Riff A

Gtr. 2 (dist.)

G5 F5

D5



Gtr. 1 (dist.)



*Chord symbols reflect overall harmony.

G5 G#5 A5

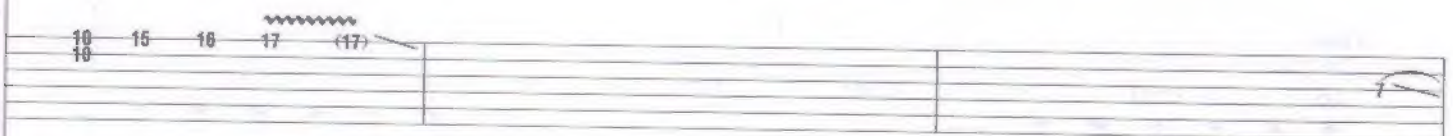
N.C.

C5/G Bb5/G

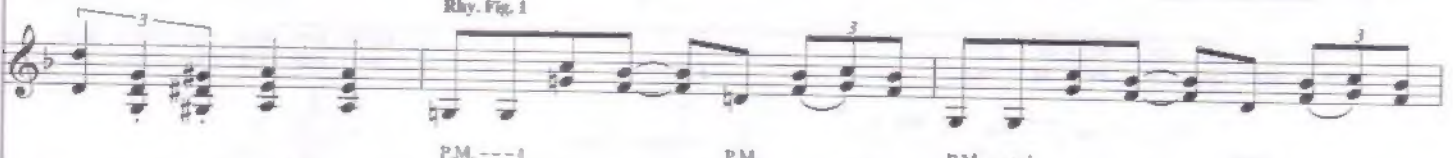
N.C.

C5/G Bb5/G

End Riff A



Rhy. Fig. 1



P.M. --- 1

P.M.

P.M. --- 1

P.M.



NC. C5/G Bb5/G D5 C5/D D7 D#7 E7

I. Well, I

2 7 7 8 9 10 10 10 11 12 12 12

[illegible]

Verse

Gtr. 2 tacet

found a girl; she's ma-ma's pride.
in-no-cent in ev-'ry way.

I tat-toed her and now she's mine.
Like ap-ple pie and Chev-ro-let.

Ge. 1

P.M. P.M. P.M.

G5/D F5/D D5 C5/D G5/D F5/D

I'll make the toast, you raise the glass.
Sweet - ex pies with dif - f'rent shapes.

Gtr. 2

Gtr. 1

P.M. P.M. P.M.

2nd time, Gtr. 2: w/ Fill 2

D5 C5/D D5

Just a few words to kick the world in the ass. In
Thir - ty - eight, twen - ty - eight, thir - ty - eight.

P.M. P.M.

Fill 2
Gtr. 2

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: tacet

N.C. C5/G Bb5/G N.C. C5/G Bb5/G D5 C5/D

'Round and 'round the town, the same ol' sto - ry is told.
and out of town, al - i - bis fit like a glove.

G5/D F5/D 1. N.C. D5/A C5/A N.C. C5/G Bb5/G

Bet - ter lock up your daugh - ter when the Mot - leys hit the road.
Tell your

D5 C5/D D7 D#7 E7 2. N.C. D5/A C5/A

2. We're dad - dy not to thank us.

Gtr. 2 Fill 1 End Fill 1

7 8 9 (9)

N.C. C5/G Bb5/G D5 C5/D Gtr. 2: w/ Fill 1 D7 D#7 E7

Hon - ey, you're a la - bor of love. We do the

Chorus D5 G5/D F5/D D5 G5/D F5/D

bad boy boog - ie. Bad is bad.

Gtr. 2

10 10 10 10 (10)

Gtr. 1 P.M. P.M. P.M. P.M.

12 12 12 10 (10) 7 7 7 12 12 12 10 (10)

Gtr. 2 tacet
 D5
 G5/D
 F5/D
 D5
 Bad boy boog - ie. Bad is bad. ____
 Gtr. 1
 P.M.
 P.M.
 7 7 5 7 5 0 13 12 0 13 12 10 (10) 7 7 5 5

Pre-Chorus

N.C. C5/G Bb5/G N.C. C5/G Bb5/G

I got my fin - ger in the pie, my hand in the cook - ie jar.

P.M. P.M. P.M. P.M.

D5 G5/D F5/D N.C. D5/A C5/A
 It's just a lick and a promise in the

P.M. P.M.

7 7 12 12 10
 5 5 0 0 0

N.C. C5/G Bb5/G D5 C5/D D7 D#7 E7

back sent of my car. _____

Gtr. 2

5 12

Guitar Solo
E9(no3rd)

Ch. 1

12 (12) 12 12 10 10 8 9 (9) 7 7 9 7

P.M. P.M.

P.M. P.M. P.M. P.M. P.M.

Eb9(no3rd) D9(no3rd)
Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M.

End Rhy. Fig. 2

P.M. P.M. P.M. P.M. --

Ch. 1: w/ Rhy. Fig. 2

P.M. P.M. w/o slide

Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas.)
NC C5/G Bb5/G

N.C. C5/G Bb5/G

There's _____ a meth - od to the mad - ness.

Gtr. 2 tacet

N.C. D5/A C5/A

drink on the boys;— we'll en - ter - tain you in style. — We do the

Gtr. 1 uncet

NC.

bad boy boog - ie.

steady gliss.

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2: tacet

N.C. C5/G Bb5/G

N.C. C5/G Bb5/G

ger in the pie, my hand in the cook - ie jar.

D5 C5/D G5/D F5/D

N.C. D5/A C5/A

It's just a lick and a prom - ise in the

N.C. C5/G Bb5/G

D5 C5/D

Gtr. 2: w/ Fill 1

D7 D#7 E7

back seat of my car.

Interlude

Gtr. 2: w/ Riff A

D5 G5 F5 D5 G5 G#5 A5

The

(cont. in slashes)

Outro

D5

Gtr. 1

F5

D5

bad boy boog - ie.

D5

F5

D5

Repeat and fade

The

DON'T GO AWAY MAD (Just Go Away)

Words by Nikki Sixx
Music by Mick Mars and Nikki Sixx

All Acous. Gtrs. & Elec. Gtrs. 1, 2, & 3
tune down 1 whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Elec. Gtr. 4 in Drop D,
down 1 whole step:

⑥ = C ③ = F
⑤ = G ② = A
④ = C ① = D

Moderately fast ♩ = 118

Intro:

Elec.
Gtr. 1
(w/dist.)



Acous. Gtr. 1 (12-string)

mf
hold throughout

The first system of the intro features a 12-string acoustic guitar melody in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Below the staff is a guitar tablature with fret numbers 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0.



Oo, yeah, yeah, yeah, _____

The second system of the intro continues the 12-string acoustic guitar melody. It includes triplets of eighth notes and a half note. Below the staff is a guitar tablature with fret numbers 2, 0, 0, 0, 0, 2, 4, 0, 0, 0, 0, 0.

D5



E5



One time!

Rhy. Fig. 1

TAB

G5



D5



Ho. _____ yeah. _____

end Rhy. Fig. 1

TAB

Elec. Gtr. 2 (w/dist.)

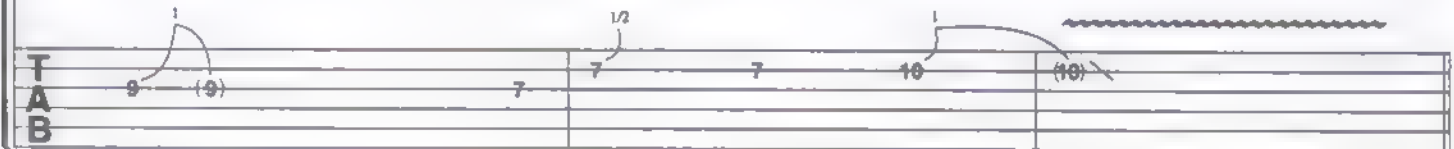
mf

TAB



Whoa. _____

1. We could



§ Verse:

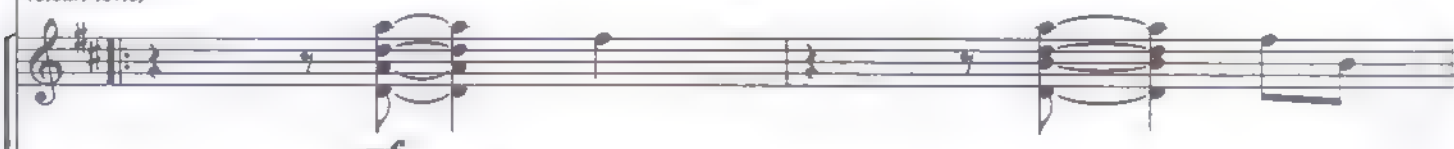
w/Rhy. Fig. 1 (Acous. Gtr. 1) 2 times, simile

E5

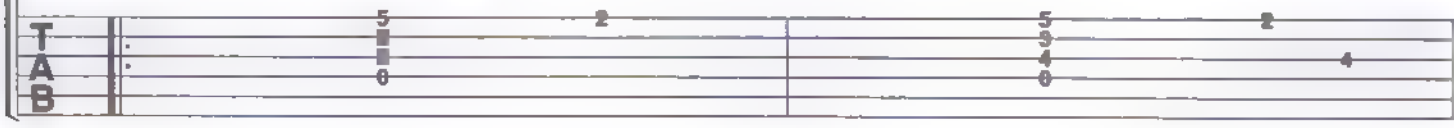


sail a - way _____ or catch a freight train _____ or a
2. Sea - sons must change, sep - a - rate paths, - sep - 'rate ways. _____ If we
3. See additional lyrics

Elec. Gtr. 3
(clean-tone)



mf
w/chorus effect
hold throughout



G5

D5

rock - et ship in - to out - er space. Noth - ing
blame it on an - y - thing let's blame it on the rain. I knew

TAB

Elec. Gtr. 2
(w/dist.) on repeat

TAB

E5

left to do, — too man - y things — were said — to
it all a - long I'd have to write this song, too young

TAB

P.H.

TAB

G5 D5 2. 3. D5

ev - er make it feel like yes - ter - day did. knew it all a - long. } That's all
to fall in love. Guess we to go a - way. }

TAB

TAB

Bridge:



Acons.
Gtr. 1
& Elec.
Gtr. 1

Rhy. Fig. 2

right, — that's o - kay. — We were walk -
right, — that's o - kay. — We wre two —

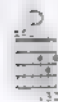
Elec. Gtr. 4
(w/dist.)

Rhy. Fig. 2A

mf

TAB

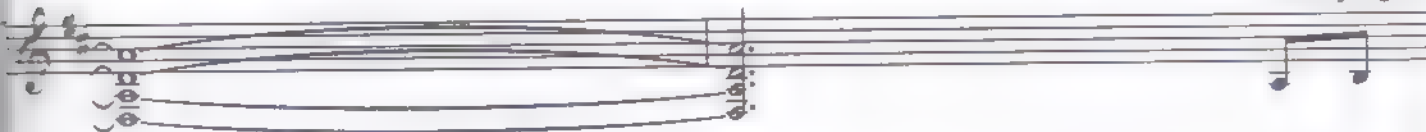
TAB



end Rhy. Fig. 2



end Rhy. Fig. 2A



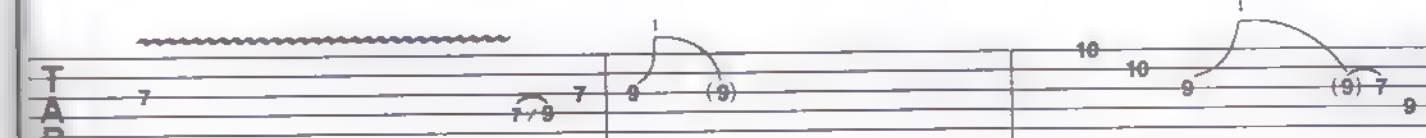
1.



w/Rhy. Fig. 1 (Acous. Gtr. 1 & Elec. Gtr. 1) simile



Elec. Gtr. 2

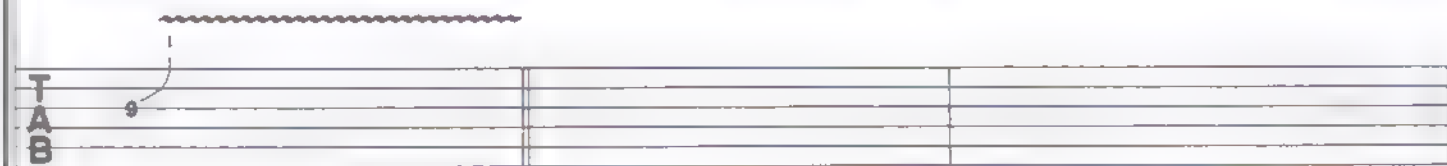


D.S. 8 2

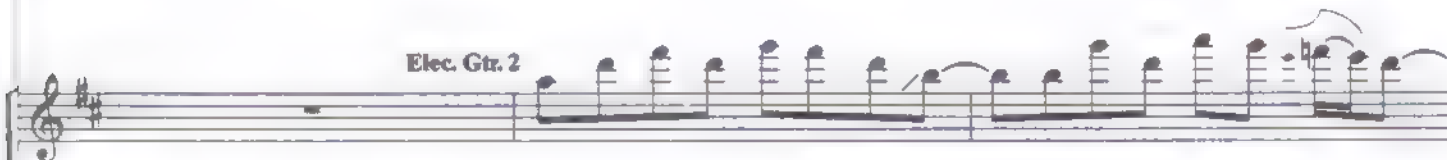
w/ Rhy. Fig. 2 Acous. Gtr 1 & Elec. Gtr 1) 1 1/4 times, simile



3. My friends _____ Held our dreams _____ in our hands, _____ let our minds _____



_____ run a - way, _____ That's all right, _____ now, that's o - kay, _____ We were walk -



Elec. Gtr. 2



- ing through some youth, _____ smil - ing through the pain. _____ That's all





right, — let's turn the page — and re - mem -

15 14 15 17 15 14 15 14 15 17 15 17



Elec.
Gtz. 1

ber what I say. Girl, it goes this way — Yeah. —

Chorus:



Rhy. Fig. 3

Girl, don't go a - way mad, — girl, — just go a - way. —



end Rhy. Fig. 3

Girl, — don't go a - way mad, — now,

girl, just go a - way. Here we go!

Elec. Gtr. 2

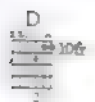
TAB 14 14

Guitar Solo:
w/Rhy. Fig. 3 (Elec. Gtr. 1) 4 times, simile

8va

TAB 12 16 15 17 19 (19) 19 22 24 24 12 15 15

TAB 12 (12) 12 14 16 15 16 15 14 16 15 17 17 14 15 17 15 15



C-'mon, girl!

'harm) -----

Interlude:
w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times, simile



Woo!

C - 'mon, ba - by.

I say

Chorus:
w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times, simile

on more time! Girl, just go a - way.

Girl, just go a - way. Yeah. And I say, girl, don't go a - way mad,

girl, just go a - way.

TAB

Outro Chorus:

w/ Rhy. Fig. 3 (Elec. Gtrs. 1) 2 times, simile

2

G 7fr 3121 D 7fr 111 G 7fr 3121 D 7fr 111 E 9fr 111 A 9fr 3121 E 9fr 111 G 12fr 111

And I say, girl, don't go a - way mad, —

9 9 (9) 7 9 14:16 15 16 15 7 14:16 15 15 17 (19) 17 15

C 12fr 3121 G 12fr 111 G 7fr 3121 D 7fr 111

girl, just go a - way. Yeah. —

17 15:17 15 14 14:15 14 12 12:15 12 10 12:14 15 14 14 12 14 12 10 13 10

G 7fr 3121 D 7fr 111 E 9fr 111 A 9fr 3121 E 9fr 111 G 12fr 111

Girl, don't go a way mad, —

13 10 10 13 13 10 13 10 13 11 10 12 12 AH

Freely

Chord diagrams: C (3, 2, 1), G (3, 2, 1), D (1, 3, 3, 3)

8va

rit.

TAB: 22 22 22 22 22 10 10 21 10 17 17 10 17 15 13 17 14 14 15 14 12 12 14 12

(8va)

TAB: 10 (10) 12 10

Verse 3:

My friends called today, down from L.A.
 They were shooting pool all night,
 Sleeping half the day.
 They said I could crash
 If I could find my own way.
 I told them you were leaving
 On a bus to go way.
 (To Chorus:)

DR. FEEL GOOD

Words by Nikki Sixx
Music by Mick Mars and Nikki Sixx

All gtrs. tune down 1 whole step:

③ = D ③ = F
⑤ = G ② = A
④ = C ① = D



Moderately ♩ = 110

Intro:

Elec. Gtr. 1 (w/dist.)

N.C.

Rhy. Fig. 1

end Rhy. Fig. 1

w/Rhy. Fig. 1 (Elec. Gtr. 1) 5 times, simile

Elec. Gtr. 2 (w/dist.)

First system of guitar notation. The staff shows a melodic line with many downward bow strokes (indicated by 'v' marks). The harmonic line is marked with 'w/bar' and '(harm.)'. The TAB line shows fret numbers: (7) (7) (7) (7) (7) (7) x 5, (5) (5) (5) (5) (5) (5) 7 7, and (7) (7) (7) (7) (7) (7) 12 12.

Second system of guitar notation. Similar to the first, it features a melodic line with downward bow strokes and a harmonic line with 'w/bar' and '(harm.)'. The TAB line shows fret numbers: (12) (12) (12) (12) (12) (12) 7 7, (7) (7) (7) (7) (7) (7) (7) 5, and (5) (5) (5) (5) (5) (5) 7 7.

Third system of guitar notation. The melodic line includes a 'pick' instruction. The harmonic line is marked with '(harm.)'. The TAB line shows fret numbers: (7) (7) (7) (7) (7) (7) 12 12, (12) (12) (12), and x x x.

Fourth system of guitar notation, labeled 'Elec. Gtr. 1' and 'Rhy. Fig. 2'. It includes a melodic line with a 'PM.' (Palm Mute) instruction. The TAB line shows fret numbers: 0 0 2 2 3 3 4 5, 3 2 2, and 0 2 2 3 3 4 5. The system is divided into measures with chord symbols: E5, D5, A/C#, E5, and E7(#9).

Fifth system of guitar notation, also labeled 'Elec. Gtr. 1' and 'Rhy. Fig. 2'. It includes a melodic line with a '(P.M.)' (Palm Mute) instruction. The TAB line shows fret numbers: 0 2 2 3 3 4 5, 3 2 2, and 0 2 2 3 3 4 5. The system is divided into measures with chord symbols: E5, D5, A/C#, E5, and E7(#9).

E5 D5 A/C# E5 E7(9)

(PM) PM PM

0 2 2 3 3 4 5 0 0 2 2 3 3 4 5 0

E5 D5 A/C# E5 E7(9) A5

(PM) PM

0 2 2 3 3 4 5 0 0 2 2 3 3 4 5 0

1. Rat -

Verse:

E5 A5

- tailed Jim-my is a sec-ond-hand hood, he deals out in Hol-ly-wood Got a
 on the cor-ner al-ways ig-nore some-bod-y's get-ting paid. Jim-

3. See additional lyrics

3 0 0 2 2 0 3 0 2 0

E5 A5

six ty five Chev-y, prim-ered flames trad-ed for some pow-dered goods. Jig-
 - my's got it wired, law's for hire; got it made in the shade. Got a

3 0 0 2 2 0 3 0 2 0

E5 A5

- saw Jim-my, he's run - nin' a gang_ but I hear he's do - in' O. K. Got a
lit-tle hide - a - way. does bus - 'ness all day, but at night he'll al - ways be found sell-ing

PM PM

T
A
B

E5

co - zy lit - tle job, sells the Mex-i - can mob pack-ag - es of can - dy - caine. He's_
sug - ar to the sweet peo - ple on the street. Call this Jim - my's town. }

PM PM

T
A
B

Chorus:
w/Rhy. Fig. 2 (Elec. Gtr. 1) 2 times, simile

D5 A/C# E5 E7(#9) E5

_ the one they call Doc-tor Feel - good._ He's_ the one that makes ya feel al - right. He's

D5 A/C# E5 1. E7(#9) A5

_ the one they call Doc-tor Feel - good._ He's_ 2. Cops.

1 2 3

Bridge:

E7(#9)

G5

A5

E5

gon-na be your Frank-en-stein.

I've got one thing you'll un-der-stand.

Let him soothe your soul, just take his hand.

Elec. Gtr. 1
Rhy. Fig. 3

TAB

7 9
7 5
5 7

G5

A5

E5

He's not what you'd call a glam-'rous man.
Some peo-ple call him an e-vil man.

Bkgd Vcl Doc-tor Feel good

PM

TAB

9 5 7 0 0 0 0 0 0 5 3 7 5 9 7

G5

A5

E5

Doc-tor Feel-good

Got one thing that's eas-ily un-der-stood
Let him in-tro-duce him-self real

PM

TAB

9 5 7 0 0 0 0 0 0 5 3 7 5 9 7

— good. Doc - tor Feel - good. —

He's — the one they call Doc - tor
He's the on - ly one they call

G5 A5

PM. ————

TAB

(9 9 7) 0 0 0 0 0 0 0 5 7 7 5

1.

Interlude:
w/Rhy. Fig. 2 (Elec. Gtr. 1) 2 times, simile

E5 D5 A/C# E5

B5

Feel - good. ———— Oh, yeah.
"Feel - good." ————

end Rhy. Fig. 3

mf

TAB

9 9 7 12 15 12 15 15 14 10 11 10 13

E7(#9) E5 D5 A/C# E5

PH. ———— PH. ————

TAB

10 8 9 7 9 7 9 7 14 15 17 17 17 17

D.S. 2.

Guitar Solo

E7(9)

A5

3. He'll

(PH.)

PM

Elec. Gtr. 2

pick

Elec. Gtr. 1

harm

(PM.)

Elec. Gtr. 1 cont. simile

w/bar

(harm.)

G5
Elec. Gtr. 1

A5

E5

(w/bar)
(harm)

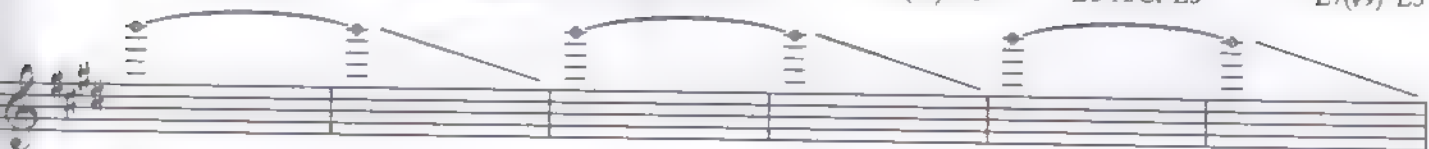
T
A
B

Musical score for "The Wind" by The Beatles, featuring guitar and bass parts. The guitar part is in G major, with a key signature of two sharps (F# and C#). The bass part is in G major, with a key signature of one sharp (F#). The score includes a guitar part with a "pick scrapes" instruction and a bass part with a "Pick taps" instruction. The guitar part has a 3-measure rest at the beginning, followed by a 3-measure rest, and then a 6-measure rest. The bass part has a 3-measure rest at the beginning, followed by a 3-measure rest, and then a 6-measure rest.

[illegible]

w/Rhy. Fig. 2 (Elec. Gtr. 1) 4 times, simile

E5 D5 A/C# E5 E7(9) E5 D5 A/C# E5 E7(9) E5 D5 A/C# E5 E7(9) E5



harm.

long dive w/vib. bar

long dive w/vib. bar

long dive w/vib. bar



Bridge:

w/Rhy. Fig. 3 (Elec. Gtr 1) simile

D5 A/C# E5

E7(9)

G5

A5

E5



I've got one thing you'll un - der - stand.



D5

A/C#

G5

A5

E5



Bkgd. Vcl.: Doc - tor Feel - good. He's not what you call a glam - 'rous man.

D5

A/C#

G5

E5



Doc - tor Feel - good. Got one thing that's eas - i - ly un - der - stood.

D

A/C#

G5

A5



Doc - tor Feel - good. He's the one they call Doc - tor

*Outro Chorus:
w/Rhy. Fig. 2 (Elec. Gtr. 1) 2 times, simile*

B5

Feel - good. _____

Wow!

E5 D5 A/C# E5

Elec. Gtr. 2

T
A
B

12 12 12 12 12 12 14 14

E7(#9) E5 A/C# E5 E7(#9) E5

Doc - tor Feel - good. _____ Doc - tor Feel - good. _____

Repeat ad lib. to fade

T
A
B

12 12 12 12 12 12 14 14 12 12 12 12 12 12 14 14 12 12 14 14 12 12 14 14

Verse 3:
He'll tell you he's the king of these barrio streets
Moving up to Shangrila.
Came by his wealth as a matter of luck.
Says he never broke no law.
Two-time loser, running out of juice,
Time to move out quick.
Heard a rumor goin' 'round,
Jimmy's goin' down.
This time it's gonna stick.
(To Chorus:)

GIRLS, GIRLS, GIRLS

Words by Nikki Sixx

Music by Mick Mars, Tommy Lee and Nikki Sixx

All gtrs. tune down 1 whole step.

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D



Moderately fast ♩ = 144

Intro:

G5

Elec. Gtr. 1 (w/dist.)

(Motorcycle sounds)

2.

%

N.C.

trem. har

PM

PM -- |

PM -- |

PM PM

TAB

Verse:

A

D5

A

1. Fri - day night and I need a fight, my mo - tor - cy - cle and a
2. Trick or - treat, sweet to eat on Hal-low-eeen and
3. See additional lyrics

Rhy. Fig. 1

w bar

TAB

E

A

D

- switch - blade knife. Hand - ful of grease and my hair feels right, but
- New Year's Eve. Yan - kee girls, ya just can't be beat, but

w bar w/bar

TAB

Chorus:
E5

A N.C.

what I need to make me tight are those girls, girls, girls.
you're the best when you're off your feet. Girls, girls, girls.

end Rhy. Fig. 1 Rhy. Fig. 2

At the Long legs and bur - gun - dy lips.
Doll - house in Fort Lau - der - dale.

PM

A

Girls, girls, girls. Danc - in' down on the
Girls, girls, girls. Rock - in' in At - lan - ta at

PM. - 1 PM.

To Coda ⊕

Sun - set_ Strip_ Girls, girls, girls_

Tat - tle - tails_ Girls, girls, girls_

PM PM PM

TAB

1 2.

Red lips, fin - ger - tips_ Sev - enth Veil...

Rais-in' hell at the

end Rhy. Fig. 2

TAB

Bridge:

E5

Have you read the news_ in the So - ho Trib - une?

Rhy. Fig. 3

TAB

C#5

Elec. Gtr. 1

B5

Ya know she did me, well, then she broke my heart.

Elec. Gtr. 2 (w/dist)

f

Cont. in slashes

5 4 2 4 0 0 0 11 11 11 9 11 11 9 8 9 9

A

end Rhy. Fig. 3

w/Rhy. Fig. 3 (Elec. Gtr. 1)
1 1/2 times, simile

E5

I'm such a good, good boy.

9 8 9 9 11

C#5

I just need a new toy. I tell ya what, girl, dance for me.

9 11 11 11

B5

A

I'll keep you o - ver - em - ployed... Just tell me a

TAB

9 11 11 9 8 9 9 9 8 11

E5

sto - ry, you know the one I mean.

G5

Elec. Gtr. 1

Elec. Gtr. 2

w/bar

harm.

TAB

12 12 12 (12) (12) (12) (12) (12)

D.S. al Coda

(w/bar)

(harm.)

TAB

(12) (12) (12) (12) (12) (12) 12 (12) (12) (12) (12) (12) (12) (12) (12) (12)

Coda E

Girls, girls, girls. — Hey, Tom - my.

Elec. Gtr. 1

TAB

check that out, — man! What, Vince. where? Hey, right there! — Hey! (whistles) Hey, ba-by, don't I

Rhy. Fig. 4 end Rhy. Fig. 4

TAB

w/Rhy. Fig. 4 (Elec. Gtr. 1) 2 times, simile

know you from some-where?

Girls, girls, girls. —

Elec. Gtr. 2

TAB

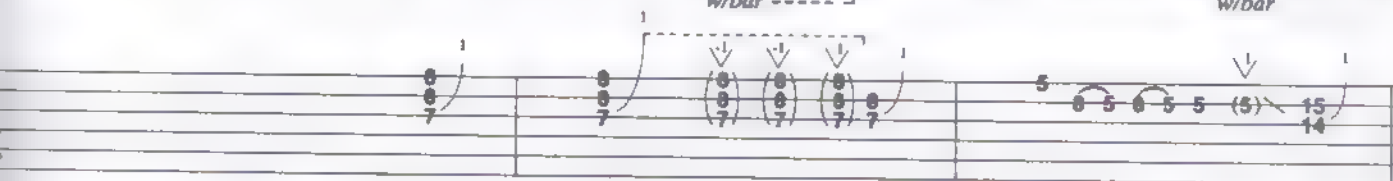


Girls, girls, girls.



w/bar

w/bar

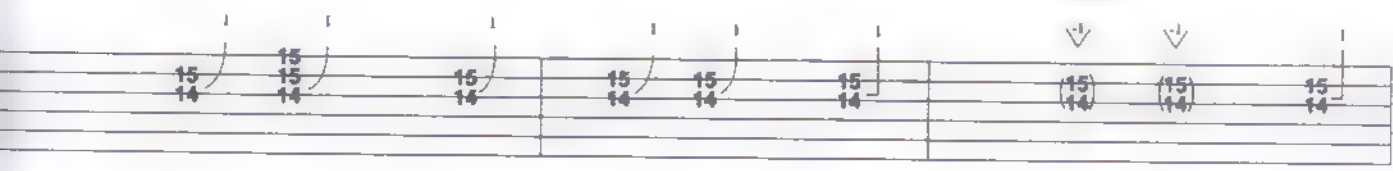


Guitar Solo:

E5



w/bar



w/Rhy. Fig. 5 (Elec. Gtr. 1) 8 times, simile

(8va)

Staff notation for Elec. Gtr. 1, first system. The staff is in treble clef with a key signature of two sharps (F# and C#). The notation includes eighth notes with accents and slurs, and a final measure with a whole note chord. Below the staff is a guitar tablature with six lines, showing fret numbers 22 and 22, and a final measure with a whole note chord.

Staff notation for Elec. Gtr. 1, second system. The staff is in treble clef with a key signature of two sharps (F# and C#). The notation includes eighth notes with accents and slurs, and a final measure with a whole note chord. Below the staff is a guitar tablature with six lines, showing fret numbers 22 and 22, and a final measure with a whole note chord.

Staff notation for Elec. Gtr. 2, first system. The staff is in treble clef with a key signature of two sharps (F# and C#). The notation includes eighth notes with accents and slurs, and a final measure with a whole note chord. Below the staff is a guitar tablature with six lines, showing fret numbers 22 and 22, and a final measure with a whole note chord.

Staff notation for Elec. Gtr. 1, third system. The staff is in treble clef with a key signature of two sharps (F# and C#). The notation includes eighth notes with accents and slurs, and a final measure with a whole note chord. Below the staff is a guitar tablature with six lines, showing fret numbers 22 and 22, and a final measure with a whole note chord.

E5

Girls, girls, girls!...

TAB

TAB

Free time

8va

TAB

TAB

Verse 3:
 Crazy Horse, Paris, France.
 Forget the names, remember romance.
 I got the photos, menage á trois.
 Must o' broke those Frenchies' laws with those.

Chorus:
 Girls, Girls, Girls.
 Bodyshop and the Marble Arch.
 Girls, Girls, Girls.
 Tropicana's where I lost my heart.
 (To Coda)

HELL ON HIGH HEELS

Words and Music by
Mick Mars, Vince Neil and Nikki Sixx

Tune down 1 step
low to high, D-G-C F A-D

Intro

Moderately ♩ = 136

Intro

Chord symbols: **A, D, Dsus4, D, A, N.C.

Figures: Rhy. Fig. 1, End Rhy. Fig. 1

Annotations: f, P.M., P.M., P.M.

Tab: 12, 12, 0, 2, 4, 0, 0, 0, 3, 4

Notes: **Doubled throughout, **Chord symbols reflect overall harmony, ***T = Thumb on 6th string

Chord 1 = Rhy. Fig. 1 (5 times)

Chord symbols: A, D, Dsus4, D, A, N.C., A, D/A

Annotations: f, P.S. steady gliss.

Chord symbols: Dsus4/A, D/A, A, N.C., A, D/A, Dsus4/A, D, A, N.C., A, D/A

Annotations: P.H., loco, semu-harm. grad. bend, 1/2, Pick 1+2

Chord symbols: Dsus4 A, D A, A, N.C., A, D A, Dsus4 A, D A, A, N.C.

Dressed in latex and coated in sewer fluids

Hand-drawn musical notation for 'Pitch: E'. The notation is spread across five staves. The first staff shows a treble clef with a series of notes and a wavy line above it. The second staff has a wavy line. The third staff has a horizontal line. The fourth staff has a horizontal line. The fifth staff has a horizontal line. To the right of the staves, there is a wavy line and the text 'w har' and 'grad dive'. Below the staves, there is a horizontal line with a wavy line above it, and the text 'Pitch: E' and '*Refers to harmonic only.'.

Rhy. Fig. 2

End Rhy. Fig. 2

let ring—

let ring—

cel

cel

0 2 3 3 0 2 3

0 2 3 3 0 2 3

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a guitar accompaniment. The score is divided into sections labeled A, D/A, Dsus4/A, and A NC. The guitar part includes a complex sequence of chords and a final double bar line.

Figure 1: Schematic representation of the Ds4A gene structure and its expression. The top part shows the gene structure with exons as boxes and introns as lines with arrows. The bottom part shows the expression of Ds4A in various tissues, with numbers indicating the number of transcripts per tissue.

C5

N.C.

C5

A ser pent's tongue, cal - cu - lat - ing mind. _____

Gets top bill - ing for her

N.C.

Gtr 1: w/ Rhy. Fig. 1 (2 times)

A

D/A

Dsus4/A

D/A

A

N.C.

hip shake di - vine. _____

P.M. ---

1/4

P.M.

P.M.

1/2

Pre-Chorus

Gtr 2 tacet

D5

C5

A5

A D/A Dsus4/A D/A A N.C.

Look to the sky; —
She ain't got the no mon -

Gtr 1

ey. _____

there's no rain in the sight.
can't pay in the rent.

stead' w/

CS A5 NC

Bet - ter wear your mb ber, boys, by,
 It's a sun - ny day now, ba

2nd time, Gtr 2 w/ Fill 1

E5 E7#9 NC

if Bet - ty is on your date to - night
 ev - 'ry night night is on her back that's spent. My

FILL 1
 Gtr 2

Chorus

Chorus

h n ey it s how ya mak - in' mon - cy. Boys call ya hell

Rhy. Fig. 3

A D/F# G5 D/F# G5 D/F# A

PM T T PM T T PM T

To Coda

Gtr 1 w/ Rhy. Fig. 3 (1st 3 meas.)

NC A NC A D/F# G5 D/F# Gsus2

in high heels My ba - by, the way ya walk it, talk it.

End Rhy. Fig. 3

Gtr. 2

PM T T PM T T

D/F# A

Gtr 1

Town calls ya hell on high heels.

Gtr 1 w/ Rhy. Fig. 1 (2 times)

A D/A Dsus4/A D/A A N.C. A D/A Dsus4/A D/A A N.C.

w/ bar grad. dive

slack

Verse

Gtr 1 w/ Rhy. Fig. 2

C5 NC C5 NC

2 hex - a - g - e - sea - sha - purl giv - ing ev - 'ry sam - u - rai a twirl

w bar

✓ 16

Gtr 1 w/ Rhy. Fig. 1 (2 times)

A D/A Dsus4/A D/A A NC A D/A Dsus4/A D/A A NC.

grad. bend steady gliss

16+

16 16 16 16 16 14 14

16 16 16 16 16 14 14

Gtr 1 w/ Rhy. Fig. 2
Gtr 2 once

C5 NC C5 NC

A H - I - V V - I - P. back-seat pant - ies down a - round her knees.

Gtr 1 w/ Rhy. Fig. 1 (2 times)

A D/A Dsus4/A D/A A NC A D/A Dsus4/A D/A A NC

A bar grad. rise

17 17 (17)
20 20 20

110

D.S. al Coda

⊕ Coda

Gr. 1 w Rhy Fig 3 (3 times)

A D F# G5 D F# Gsus2

bu by, the way va walk it talk it

P.M. T

D F# A NC A NC A D F# Gsus2

Town caly va hell on high heels My hon ev it's how

P.M. T

D F# G5 D F# A NC A NC

clak n man ev Boys ca l va hell on high heels My

bend

16 17

A D F# Gsus2 D F# G5

by the way va walk it talk it

P.M. T

DT# A NC A NC

Town calls ya hell on high heels.

f

14 16 14

P.M. T

3 5 3

0 2 0 0 2 0

Guitar Solo

Gtr 1: w/ Rhy Fig. 3 (4 times)

Gtr 2: tacet

Gtr 3 A D/F# G5 D/F# G5 D/F# A

14 16 14 16 14 16 14 16 14

1 1/2

NC A NC A D/F# G5

16 14 14 17 14 17 14 17 14 16 14 17 14 17 14 17 14 17 14

D/F# G5 D/F#

17 17 17 17 17 17 17 14 17 14 17 14 16 14 16 14 15 14

NC A NC A D/F# G5 F# G5

let ring---{

D/F# A NC A NC

A D/F# G5 D/F# G5

D/F# A NC A NC

Wow

Outro-Chorus

Ger 1 w/ Rhy Fig. 3 (7 3/4 times)

A D/F# G5 D/F# G5 D/F# A

He ev us how ya max n mon ev Boys cal ya hel

x waa wah as filter

N.C. A N.C. A D/F# G5 D/F# G5

on high heels. My ba - by. the way ya walk it, talk it.

Riff A

(14) (14) 12 14 14 17 16

D/F# A N.C. A N.C.

Town calls va hel. on high heels My

6 7 8 10 10

7 9 10 12 12

End Riff A

(16) (16) (16) 14 (14)

Gtr & W Riff A 534 ERS

A D/F# G5 D/F# G5 D/F# A

hon ev it's hax va mak m mon - ev Boys cal. va

10 12 (10) (12)

Fill 2

on high heels My ba - by, the way

End Fill 2

A - ad lib next 20 measures
Gtr 3: ad lib

Gtr 3: w/ Fill 2

D/F# G5 D/F# A N.C. A N.C.

ya walk it talk it Town calls ya hell on high heels. My

grad bend

A D/F# G5 D/F# G5

hon - ey, it's how ya mak - in' mon ey

D/F# A N.C. A N.C.

Boys call ya hell on high heels My

grad bend

by the way ya walk it talk it

17 17-20 17 17 20 17 17 20 17 17 20 20 20 20 17 17

Town calls ya hell on high heels My hon - ey, it's how

19 19 17 19 19 17 19 19 17 19 19 19 20 19 19 17 19 19 17

ya mak in mon ey Boys call ya hell on high heels My

19 19 19 19 19 19 17 19 17 20 5 8 5 7 5 7 5

by the way ya walk it talk it Boys call ya hell

16 0 19 17 19 19 17 19 17 20 17 20

Free time

on high heels ah Oh ba bu

ba bu

20 17 20 17 20 17 20 17 20 17 20 19 17 20 19 17 19

14

14

Gtr 1 tacet

NC

nice shoes.

19 17 17 17 19 19

w/ har

19 17 17 17 19 19

*2nd string sounded by vibrato; don't pick

14

14

HOME SWEET HOME

Words and Music by
Tommy Lee and Nikki Siox

Moderate rock ♩ = 102

Intro:

Piano (arr. for gtr.)

Chords: C, Em/B, C7/Bb

mf
hold throughout

Verse 1:
Cont. piano fig. simile

Chords: F/C, C, Em/B

You know_ I'm a dream-er but my heart's of gold, I had a

Chords: C7/Bb, F/C

run a - way_ high_ so I would-n't come home low_ Just when_

Chords: C, Em/B

things went right, it does - n't mean they were al - ways wrong_, just take this

Acons. Gtr. 1 (12-string)

Rhy. Fig. 1

mf
hold throughout

C7 B \flat F/C

song, and you'll nev-er be__ left all a-lone. Take me to your

TAB

C Em/B

heart, feel me in your bones, just one more

TAB

C7/B \flat F5

Elec. Gtr. 1 (w/dist.)

night, and I'm com-ing off__ this long and wind-ing road. I'm on my

Elec. Gtr. 2 (w/dist.)

mf

17

17

end Rhy. Fig. 1

Chorus.

A \flat 5



B \flat 5



C5



way, — I'm on my way, — home sweet — home. To -

Riff A

f w/bar

TAB: 4 6 3 6 4 | 6 | 8 8 5 8 6 | 8 (8)

A \flat 5



Cont. rhy. simile

night, to - night, — I'm on my way. — I'm on my

TAB: 5 3 5 4 3 3 | 6 3 6 5 3 | 3 3 3 3 3

B \flat 5



C5



way, — home sweet — home. You know — that I

end Riff A

TAB: 7 7 7 7 | 5 | 5 5 5 5 | 3

Verse 2:
w/Rhy. Fig. 1 (Acous. Gtr. 1) simile

C Em/B

seen too man - y ro - man - tic dreams_ up in

C7/Bb F

lights, fall - ing off_ the_ sil - ver screen. My heart's_ like an

C Em/B

o - pen book,_ for the whole_ world to read,_ some - times

C7/Bb F5

noth - ing keeps me to - geth - er at the seams. I'm on my

Elec.
Gtr. 1

Elec. Gtr. 2

133
133

TAB

17 17

Chorus:
w/Riff A (Elec. Gtr. 2) simile

Ab5 Bb C5

way,_ I'm on my way,_ home sweet_ home. To -

Ab5 Bb5

night, to - night_ I'm on my way,_ just set me free,_ home sweet_

Cont. rhy. simile

C5 3fr

B♭5 6fr

home. Home sweet

Elec. Gtr. 3

TAB

A♭5 4fr

B♭5 6fr

home. Home sweet

15ma ---

PH

TAB

C5 3fr

B♭5 6fr

A♭5 4fr

home. Home sweet home.

(15ma)

(PH.)

PH

TAB

B♭5 6fr

C5 3fr

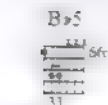
8va

PM

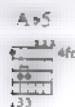
PM

(1)

TAB



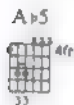
(8va) - - - - -



Musical notation for guitar (TAB) and vocal (T) lines. The guitar part features a complex sequence of notes and fret numbers (10, 11, 13, 10, 12, 13, 10, (10), 10, (10), 10, (10), 8, 10, (10), 6, (6), 6, 6, 6, 6).



Musical notation for guitar (TAB) and vocal (T) lines. The guitar part includes a sequence of notes and fret numbers (10, 10, 8, 10, 8, 10, (8), 10, 10, 10, 8, 8, 6, 7, 7, 7, 7, 8, 8, 8, 8, 10, 10, 10, 5, 8, 10). The vocal part includes the lyrics "PM. - - - PM. - - - PM.".



w/RIFF A (Elec. Gtr. 2) 1st 3 meas.
2 times, simile (overdub)



Musical notation for guitar (TAB) and vocal (T) lines. The guitar part includes a sequence of notes and fret numbers (8, 10, 10, 8, 10, 10, 8, 8, 6, 7, 7, 7, 7, 5, 5, 7, 5, 5, 5, 8, (8), 4, (4)). The vocal part includes the lyrics "Oo, I'm on my way, I'm on my way, home sweet home." and "Yeah, I'm on my way, home sweet home.".



Musical notation for guitar (TAB) and vocal (T) lines. The guitar part includes a sequence of notes and fret numbers (7, 7, 7, 7, 9, 9, 5, (17), (17), (17), 3, (3)). The vocal part includes the lyrics "Yeah, I'm on my way, home sweet home." and "Yeah, I'm on my way, home sweet home.".

KICK START MY HEART

Words and Music by
Nikki Sixx

*All gtrs. tune down 1 whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Moderately fast ♩ = 180

Intro:

Freely

Elec. Gtr. 1 (w/dist.)

Elec.
Gtr. 2
(w/dist.)

a tempo

G5 G#5 A5
133 133 133

3fr 4fr 5fr

f

***Elec. Gtr. 1 tacet on repeat.

*Music sounds a whole step lower than written.

**Pre-press vib. and slowly release to pitch.

***Elec. Gtr. 1 tacet on repeat.

G5 G#5 A5
133 133 133

1.

G5 G#5
133 133

2.

G5 G#5
133 133

Cont. in notation

A5

G5

D5

Dsus

D

Dsus

D

A5

Elec. Gtr. 2

P.M. -----

G5



D5



D5



D



D5



Musical notation for the first system, including a treble clef staff with a key signature of two sharps (F# and C#), a guitar staff with a treble clef, and a bass staff with a bass clef. The guitar staff contains a melodic line with various chords and a bass line with a 5-fret barre. The bass staff contains a 5-fret barre and a 5-fret barre.

G5



D5



G5



G#5



1. When

Musical notation for the second system, including a treble clef staff with a key signature of two sharps (F# and C#), a guitar staff with a treble clef, and a bass staff with a bass clef. The guitar staff contains a melodic line with various chords and a bass line with a 5-fret barre. The bass staff contains a 5-fret barre and a 5-fret barre.

Verse:

A5



G5



G#5



A5



I get high, I get high on speed, top fuel fun-ny car's a
 2. Sky - dive nak-ed from an aer-o-plane or a la - dy with a bod-y from

Musical notation for the third system, including a treble clef staff with a key signature of two sharps (F# and C#), a guitar staff with a treble clef, and a bass staff with a bass clef. The guitar staff contains a melodic line with various chords and a bass line with a 5-fret barre. The bass staff contains a 5-fret barre and a 5-fret barre.

at - ter me. cus - tom built bike do - in' one - o - three. } My heart,
in my eyes. I'm just look - in' for an - oth - er good time.

PM1 PM

TAB

7 7 7 7 7 5 6 7 7 7 7 7 7 7 7 7 7 7 5 0
5 5 5 5 5 3 4 5 5 5 5 5 5 5 5 5 5 5 3

(8va) -----

TAB

C5 G5 D5 Dsus D D5 Dsus D G5 G#5

My heart. kick-start my heart.

PM

TAB

5 5 7 8 7 8 7 5 5 5 5 5 5 5 5 5 6
3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 4

8va -----

Flec. Gtr. I

1/2 w/bar vib. bar dive

TAB

19 (19) 19 17 15 17 17

Pre-chorus:

A5 G5 G#5 A5 A5

Ooh, are you read - y, girls? Ooh, are you read - y now? Whoa, -

Elec. Gtr. 2

Elec. Gtr. 1

w/bar

dive w/bar

TAB

Chorus:

G5 D5 Dsus D Dsus D A5

yeah. Kick - start my heart, Give it a start. Whoa, -

Elec. Gtr. 1

Rhy. Fig. 1

PM. -----

yeah. Ba by, whoa, -

TAB

G^A
D^F
Dsus
D
Dsus
D
A.C.

yeah. — Kick - start my heart, hope it nev-er stops. Whoa

PM

TAB

G5 3fr
 F5 13

yeah... Ba - by, yeah...

end Rhy. Fig. 1

PM.

T A B

1.

A5 Interlude:

G5 G15

PM PM.

TAB

9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 6 6
1 1 1 1 1 1 1 1 5 5 5 5 5 5 5 5 4 4

C5

Dsus

D

A

When we

start - ed this band

all we need - ed,

need - ed a - was a laugh.

A

G5

Dsus

D

Years gone by, I say we've kicked some ass.

A G5 D5

When I'm en - raged or hit - tin' the stage,

Elec. Gtr. 2

Elec. Gtr. 1

TAB

A G5

'dren - a - lin rush - in' through my veins and I say we're still kick - ing

Cont. in slashes

TAB

D5 A5 G5 D5

ass. Said ooh, aah, kick -

A5 G5

start my heart, I hope it nev - er stops And I think we did

D5 A5 G5

Chorus: w/Rhy. Fig. 1 (Elec. Gtr. 2)

all of this to rock Whoa, yeah.

Kick - start my heart, give it a start. Whoa, yeah

Elec. Gtr. 1

vib. bar w/talk bar

5 7 5

Push down the vib. bar, pick the low E string and gradually release the bar

Kick - start my heart, hope it nev-er stops. Whoa, yeah,

1/4 1/4 1/2 1/4 1/4

7 5 7 5 6 7 7 7 5 7 5 7 5

ba - by,

Elec. Gtr. 2

5 2 0 5 4 5 5 5 7 7 7 7 2 2 0 0 0

Elec. Gtr. 1

1/4 1/4 1/4 1/4

7 5 7 5 7 7 5 7 7 5 7 5

Guitar Solo:
w/Rhy. Fig. 1 (Elec. Gtr. 2) 1st 8 bars, simile

Elec. Gtr. 1
8va

G5 D5 Dsus D

w/talk box

TAB

(8va)

Dsus D A5 G5 D5 Dsus D D5

Outro Chorus:
w/Rhy. Fig. 1 (Elec. Gtr. 2) simile

A5 G5 D5 Dsus D

Whoa... yeah... kick - start my heart, hope

TAB

Dsus D A5 G5 D5 Dsus D D5

it a start... Whoa... yeah... ba - by...

A5 G5 D5 Dsus D

Whoa... yeah... Kick - start my heart, hope it

ne - ver stops _ Whoa, _ yeah, _ O K, boys, _ let's

Elec. Gtr. 2

TAB

5 7
5 2 0 3 0 4 5

Outro:

G5 G#5 A5 G5 G#5

rock the house...

PM

TAB

5 6 7 7 7 7 7 7 7 7 7 7 5 6

6 6 7 7 7 7 7 7 7 7 7 7 5 6

8 4 5 5 5 5 5 5 5 5 5 5 8 4

Cadenza'

A 5

5fr.

133

Elec. 

Gtr. 2 

trem. pick

Elec. Gtr. 1 

w/talk-box

7

6

3

T
A
B

8 5 8 7 5 8 7 8 8 7 5 7 5 7 5 7 5 7 5 3 5 3 5

LOOKS THAT KILL

Words and Music by
Nikki Sixx

All gtrs. tuned down 1 whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Moderate rock ♩ = 136

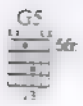



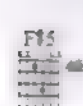
Intro:



Elec. Gtr. 1 (w/dist.)

mf

Elec. Gtr. 2 (w/dist.) 1st time only



Now she's a cool, cool black, she
 The church strikes mid - night. She's look - in'






moves like a cat.
 loud - er in loud - er.

If you don't get her on game,
 She's gon - na turn on your juice, boy,

or well, you might - not make it back.
 then she'll turn on the pow - er.

Elec. Gtr. 1

w/bar

F#sus2

She's got the looks that kill.

Elec.

Gtr. 1

w/bar

Pre-chorus:

Am F/A D⁷ Am7 5fr

That kill, _____

TAB

F5 Am F/A

she's got the look that kills. _____ That kill, _

TAB

D7 Am7 5fr F5

she's got the look.

TAB

1.

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr 1) 2 times, simile



Bkgd. Vcl.: She's got the looks that kill._____



She's got (the) looks that kill._____

2. Now she's bul -

2.

Chorus:



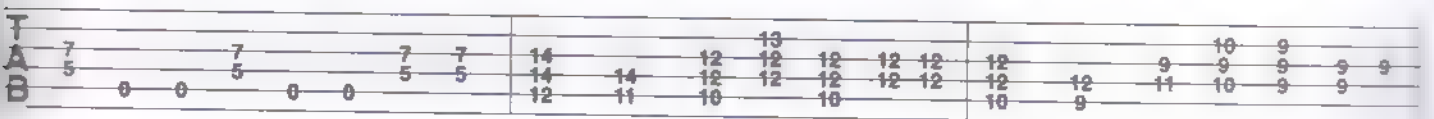
Bkgd. Vcl.: She's got the looks that kill._____

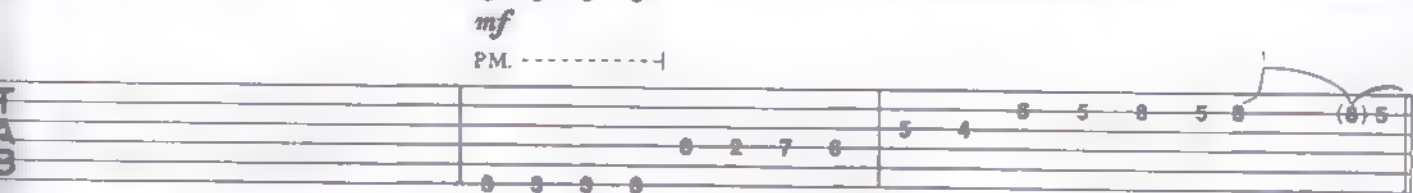
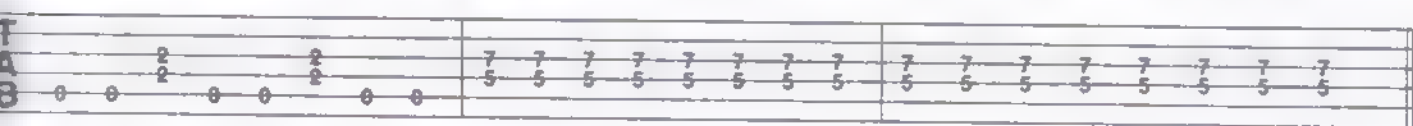
She's got (the)

Elec. Gtr. 1

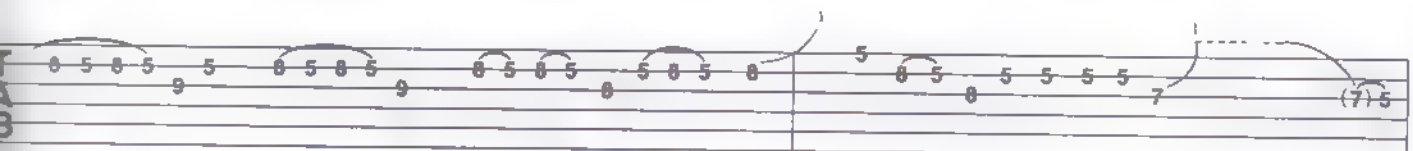
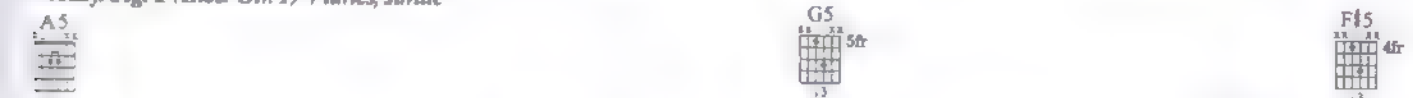






looks that kill.





Guitar Solo:
w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times, simile











PH.

PH

TAB

7 (7) 5 7 (7) 5 7 (7) 5 5 (5) 8 7 8 7 5 7

(PH) -----

1/2 1/2 1/2 1/2

TAB

(7) (7) 7 5 5 6 5 5 8 7 5 7 7 5 7 5

D.C. al Coda



Elec. >

Gtr. 1 ◊

Y - yeah!

partial P.H.

1 1/2

TAB

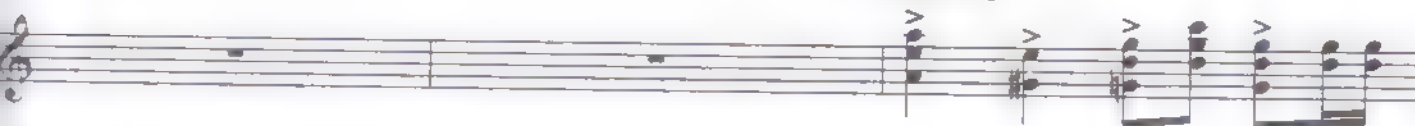
7 6 5 3 (3) 5 3 0 0 5 5 (5)

⊕
Coda

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile



Elec. Gtr. 1



Outro Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile



Repeat and fade



PRIMAL SCREAM

Words and Music by
Mick Mars, Tommy Lee, Vince Neil and Nikki Sixx

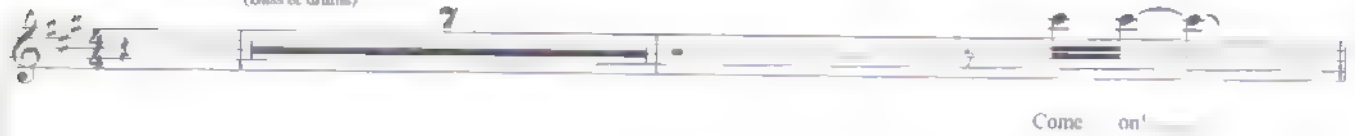
Tune down 1 step
(low to high) D-G-C F-A-D



Intro

Moderately ♩ = 108

N.C.
(Bass & drums)



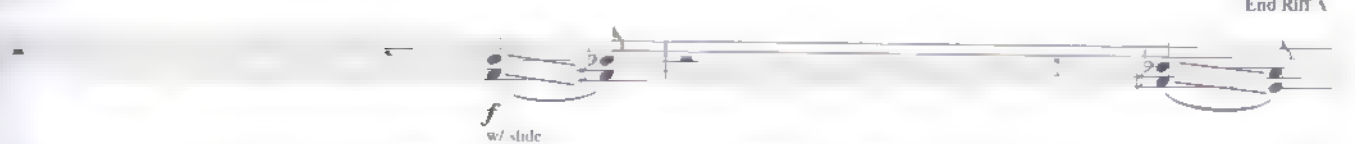
TAB

Dist. 1

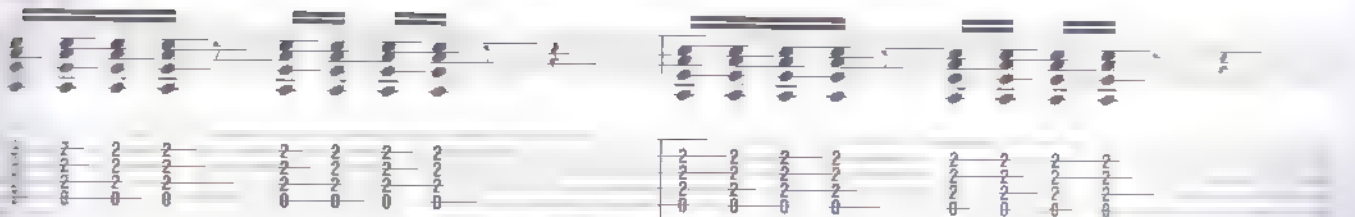


TAB

1
Riff A



2
F 2 1



Gtr 2 track
G5

Oh!

End Rhy. Fig. 1

A5

N.C.

Ha ha ha ha

N.C.

Yeah.

Rhy. Fig. 2

End Rhy. Fig. 2

X X X Rhy. Fig. 3, mcs

D A

A

N.C.

time of be ing told
of the a it - tle pain

Ln trash s ul I m worth
lock a lot et true

When
When

A D/A A N.C.

I was just a young boy, had to take a lit - tle grief. —
Dad - dy was a young man, his home was a liv - ing hell. —

A D/A A N.C.

Now that I'm much older, don't put your shit on me. No!
Mu - ma tried to be so per - fect; now her mind's a pad - ded cell. Yeah!

Pre-Chorus

A D A A

Grab it and shake it. —

Fill 1

Get 4 notes
G5

Reach down and scrape it. _____

You _____ just got to _____

Lead 2.1

Gtrs 1 & 2

PM

17

12

Chorus

1st & 2nd times, Gtrs. 1 & 2. w/ Rhy. Fig. 1 (2 times)
3rd time Gtrs. 1 & 2. w/ Rhy. Fig. 1 (1 3/4 times)
Gtr 3 w/ Riff A

A

scream

and shout.

(Scream!

Shout!

1. Rip that moth - er cut down
2., 3. Tear that suck - er down

G5

Gtr 3. w/ Riff A
A

You just got - ta say... _____

Ow!

Pri - mal scream and shout.

Hey! _____

Scream!

Shout!)

To Coda 1 ⊕

To Coda 2 ⊕

G5

let's tear it out. _____
! Shout that tow - er down. _____

You just

got ta say _____

Get it'

Interlude
Riff B

End Riff

N.C.
Riff C

f

Gtr 5 (dist.)

D.S. al Coda
A6

End Riff

Gtrs 1 & 2

⊕ Coda 1

Interlude

Gtrs 1 & 2 w/ Riff B (4 times)

N.C.

Kick it!

Oo, ma, ma, ma. Ow!

A5

Gtr 5 w/ Riff C (2 times)

N.C.

A6

N.C.

Yeah!

Oo, yeah!

Guitar Solo
A5

A6

Gtrs 1 & 2

Gtr 6 (dist.)

f

w/ slide

12/14

14/12

12/14

14

A musical score for a string quartet, featuring four staves with various musical notations including notes, rests, and dynamic markings.

Crts. 1 & 2

The musical score for Crts. 1 & 2 is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some measures containing beamed sixteenth notes. The score is divided into two measures by a double bar line. The first measure contains a complex sequence of notes, and the second measure contains a simpler sequence. The score is presented in a standard musical notation format.

⊕ Coda 2

[illegible]

Rh: Fig. 3

C r dist

PM

*included throughout

A5

Ha ha woo (Scream! Shout!)

End Rhy. Fig. 3 Gtr 6

PM PM

Gtr 6 tacet
Gtr 7 w/ Rhy Fig 3
G5

Ah Oh

PM

PM PM

Intro

A5 NC. A5 Ma

Gtr 5 to Riff C (2 times)
NC.

ma. Ow! Oh yeah

SAME OL' SITUATION

Words by Nikk Sixx

Music by Mick Mars, Tommy Lee, Vince Neil and Nikki Sixx

All gtrs. tune down 1 whole step:

⑥ = D ③ = F

$$\textcircled{5} = G \quad \textcircled{2} = A$$
$$\textcircled{4} = \mathbf{C} \quad \textcircled{1} = \mathbf{D}$$

Moderately fast ♩ = 136

Intro:

**Elec.
Gtr. 2**

(w/dist.)

Elec. Gtr. 1 (w/dist.)

Rift 1

musical score for guitar

1.

*I got some-thin' to say_

C - 'mon, girls,

end Riff 1

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

5 5 5 4 4 4 4 4 4 3 3 3 2 2 2 2 2

*Vocal on repeat.

Verse:



Rhy. Fig. 1

Elec.
Gtr. 2

2 3

1. She's got an al - li - ga - tor bag, top
to call her Cin - dy, she changed

3. See additional lyrics

Elec. Gtr. 3 (w/dist.)

E5

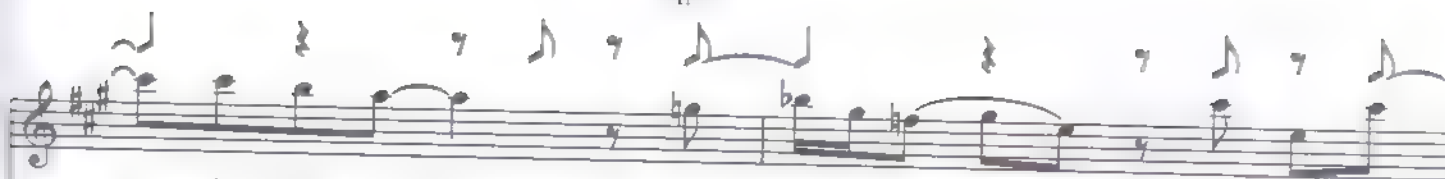


hat her to name match to Sin Dressed in black on black.
I guess that's the name of her game.

A5



She's got a Phil - ip - pi - no girl - ie she claims.
Yeah, I real - ly used to love her but the kit -



ty is her friend... I tell ya, boys... you just got -
she dis - cov - ered, it's got - ta be a sex - u - al



1.



2. 3.



end Rhy. Fig. 1



ta laugh. 2. Now, I used thing. Now all a - round the world...



girls will be girls... It's the same...



Chorus

[illegible]

— ol', same ol' sit - u - a - tion.

Rhy. Fig. 2

Rhy. Fig. 2

2
0

4
0

4
0

(4)
(4)

2
0

2
0

2
0

2
0

2
0

2
0

4
0

5
0

4
0

2
0

Elec. Gtr. 4 (w/dist.)

Rhy. Fig. 2A

Rhy. Fig. 2A

mf

TAB

5 4 2 5 4 2 5 4 2



E5

9	22
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9

1

— it's the same — ol' — same — ol' — ball and chain.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter rest. The second system also consists of a single staff with a treble clef and a key signature of one sharp. The melody continues with a quarter note B4, followed by a quarter note C5, and then a quarter rest. The score is written in a simple, clear style suitable for a children's songbook.

1.



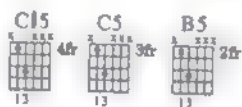
I say no, no, no, —

Musical staff with notes and rests.

TAB 2 4 5 4 2 2 4 5 4 7 5 8 9 7 8 9 5

Musical staff with notes and rests.

TAB 5 4 2 5 4 2 7 9 6 7 5 8 7 7



D.C.

no, no, no, C - 'mon! —

end Rhy. Fig. 2

TAB 7 5 8 9 5 4 5 4 2 4 5 6 2 5 6 2 4 4 4 4 4 4 2 2

end Rhy. Fig. 2A

harm. dive w/bar (7)

2.



w/Rhy. Figs. 2 (Elec. Gtr. 2) & 2A (Elec. Gtr. 4)

E5



Girl, it's the same ol', same ol' sit - u - a -



TAB

2 4 5 4 2
0 0 0 0 0



TAB

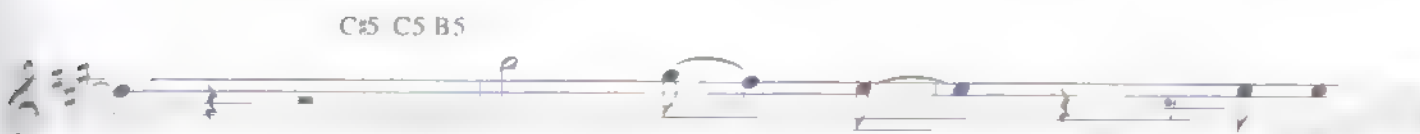
5 4 2



tion. It's the same ol', same



ol' ball and chain. I say no, no, no,



no, no, no. Al - right!

Interlude:

w/Riff 1 (Elec. Gtr. 1) simile



Flec.
Gtr. 2



E5

xx 76

133

TAB

TAB

F
A
B

FAB

E5

T
A
B

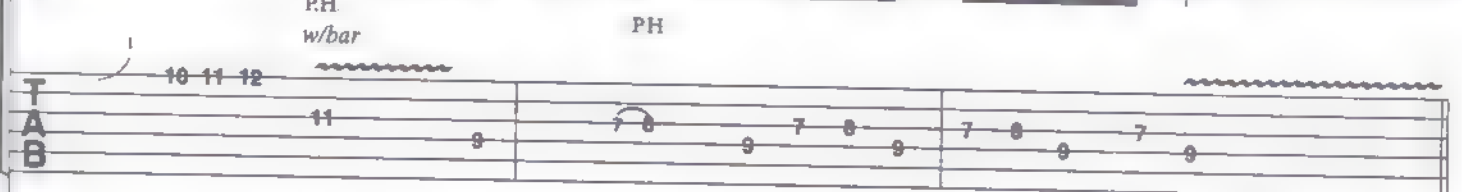
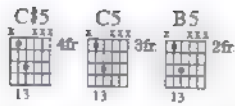
T
A
B

D5

T
A
B

T
A
B

Cont. rhy. simile

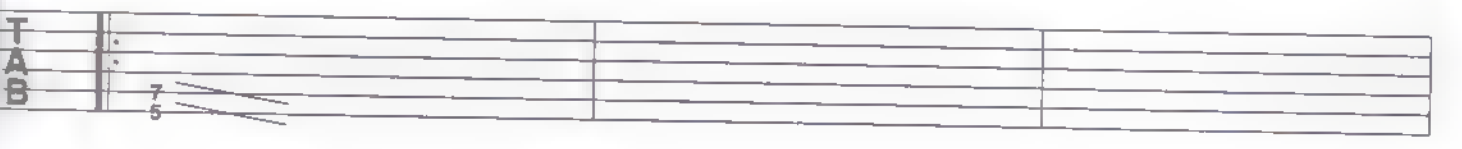
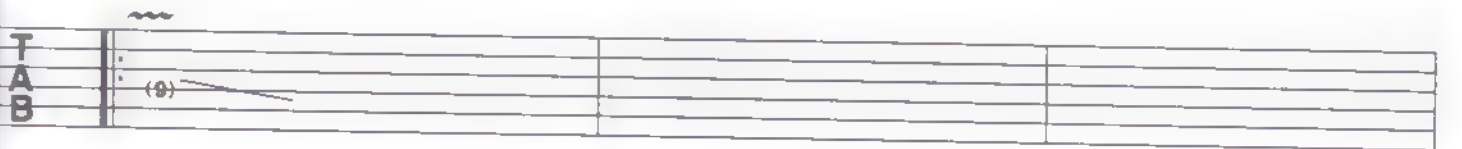
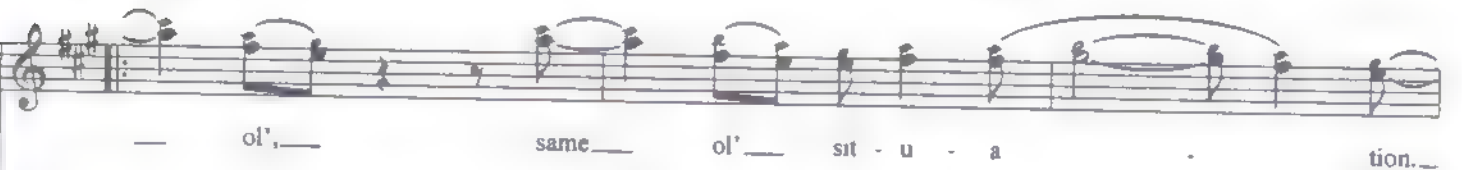


Chorus:
w/Rhy. Fig. 1 (Elec. Gtr. 2) simile on repeat



Gtrs. tacet 1st time

E5



A5 E5

It's the same ol', same ol' ball and chain.

1. 2.

E5 D5 5fr.

A5 Elec. Gtr. 2

Girl, it's the same same You know we just got - ta say, all a - round the world.

It's the same

C#5 4fr C5 3fr B5 2fr

girls will be girls.

Chorus:
w/Rhy. Figs. 2 (Elec. Gtr. 2) & 2A (Elec. Gtr. 4) 1st 8 meas. only, simile

A5 E5

It's the same ol', same ol' sit - u - a -

A5

tion. It's the same ol', same

E5 A5

1. 2.

ol' ball and chain. Yeah, I tell ya, girl, it's the same

Outro:

— No, — no, yeah, — yeah, no, —

Elec. Gtrs. 2 & 4

TAB

— no, yeah, — yeah, yeah, — yeah.

Cont. in slashes

TAB

Elec. Gtrs. 2 & 4

Yeah! — Yeah, yeah, yeah. Hoo!

Verse 3:

Introduced me to her lover
In a cellophane dress.
Then they bid me a sweet farewell.
Last time I saw them
They were kissing so softly
To the sound of wedding bells.
(To Pre-chorus:)

SHOUT AT THE DEVIL '97

Words and Music by
Nikki Socol

All gtrs. tune down 1 whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Moderately ♩ = 104

Intro:

Am7 5fr 11 D5 5fr 13 1/2 Am7 5fr 11 C5 3fr 11

We shout at the dev - il!

Elec. Gtr. 1 (w/dist.)

f

TAB

Am7 5fr 11 D5 5fr 13 1/2 Am7 5fr 11 C5 3fr 11

TAB

Verse:



love in your eyes, scream - ing lone - ly in the night. He's the
he'll be the blood be - tween your thighs and

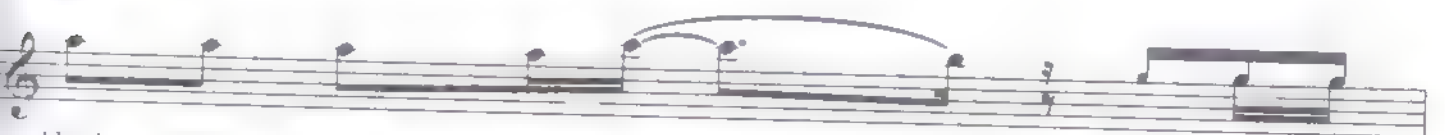
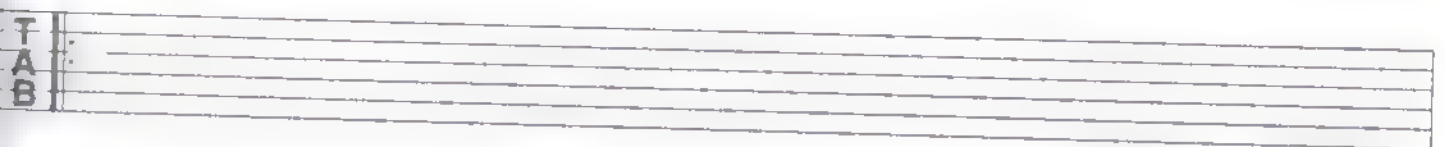
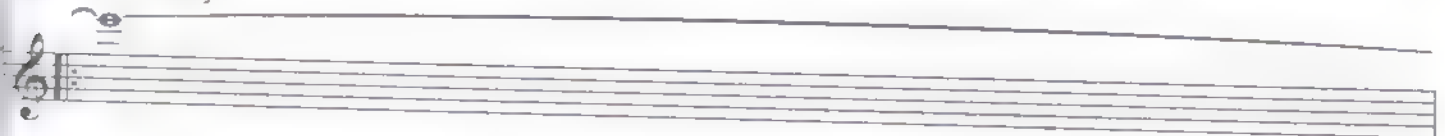
Elec. Gtr. 1

Verses 1 & 2 only



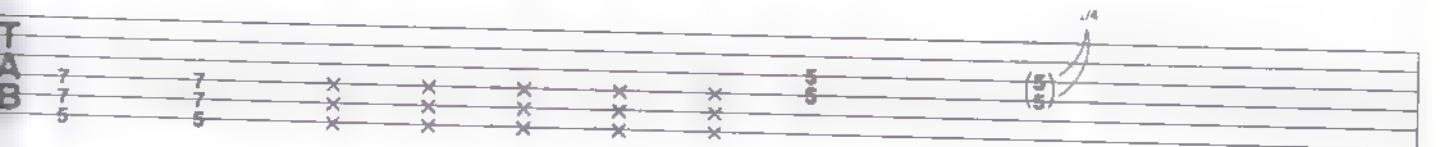
Elec. Gtr. 1

Verse 3 only



blood - stain on the stage.
then he'll have you cry for more.

He'll put your

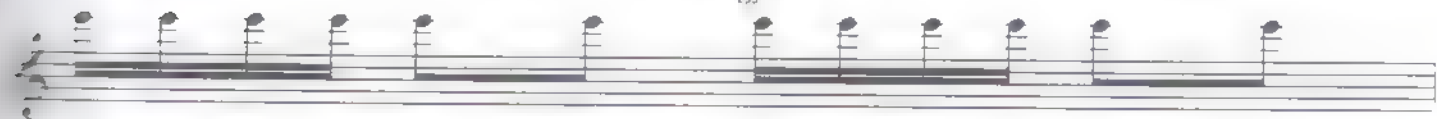
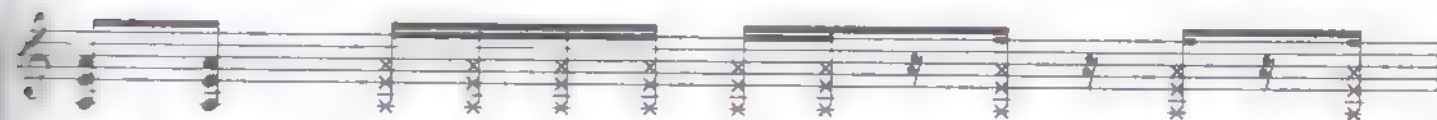




tear in your eye been temp - ted by his lie. He's the
strength to the test, he'll put the thrill back in bed. I'm

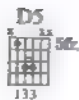


knife in your back, he's rage. Well, he's the
sure you heard it all be fore. He'll be the



razor to the knife. Oh, lone - ly on our lives. My
ask in the kiss, might be an - ger on your lips, might





To Coda



head's been spin-ning 'round...
run scared for the door...

But in the sea-sons of with-er you stand and de-liv-er, be



Chorus:
N.C.



strong and laugh and Shout! Shout!



Rhy. Fig. 1



N.C.



Shout! Shout at the dev-il. Shout! Shout!



Coda



Chorus:
w/Rhy. Fig. 1 (Elec. Gtr. 1) simile
N.C.



strong and love my. Shout! Shout! Shout!

TAB

N.C.



N.C.

Shout! Shout! Shout! Shout at the dev - il! Shout! Shout!

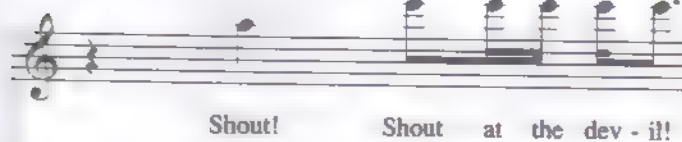
1.

Shout!

Shout!

Shout!

Am7

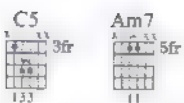


Chorus:
w/Rhy. Fig. 1 (Elec. Gtr. 1) simile
N.C.



N.C.





Musical notation for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The tablature includes fret numbers (0, 5, 7, 9) and circular diagrams showing fingerings for chords.

Outro:



Musical notation for the second system, featuring a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The tablature includes fret numbers (0, 5, 7, 9) and circular diagrams showing fingerings for chords.



Musical notation for the third system, featuring a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The tablature includes fret numbers (9, 10, 11, 12) and circular diagrams showing fingerings for chords.



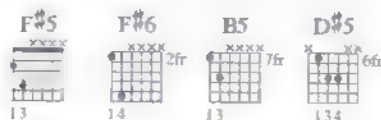
Musical notation for the fourth system, featuring a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The tablature includes fret numbers (9, 10, 11, 12) and circular diagrams showing fingerings for chords.

Shout at the dev-il! echo repeats

Musical notation for the fifth system, featuring a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The tablature includes fret numbers (9, 10, 11, 12) and circular diagrams showing fingerings for chords.

SMOKIN' IN THE BOYS ROOM

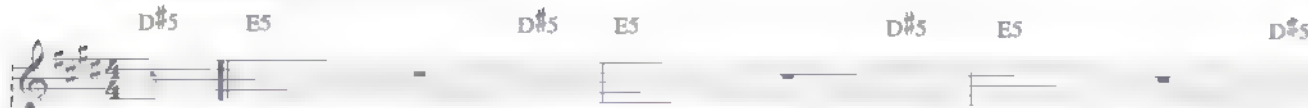
Words and Music by
Michael Koda and Michael Luttrell



Tune down 1 step:
(low to high) D-G-C-F-A-D

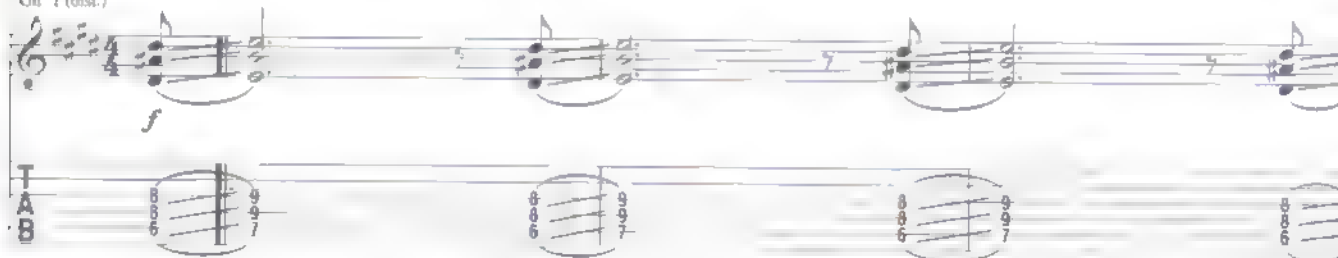
Intro

Moderate Shuffle ♩ = 140 (♩ = ♩♩)



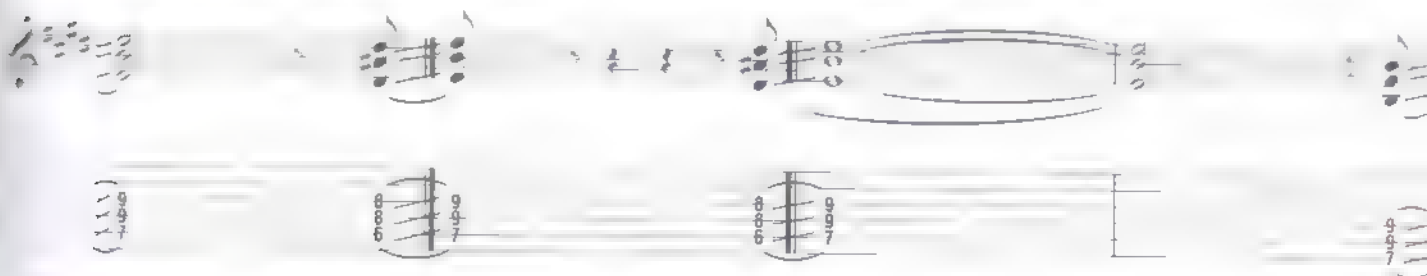
Spoken. Whew! D'ya ever seem to have one of those days when everyone's on your case, from your teacher? Well, you know I used to have 'em just about all the time. but I found a way to get out of

Gtr 1 (dist.)

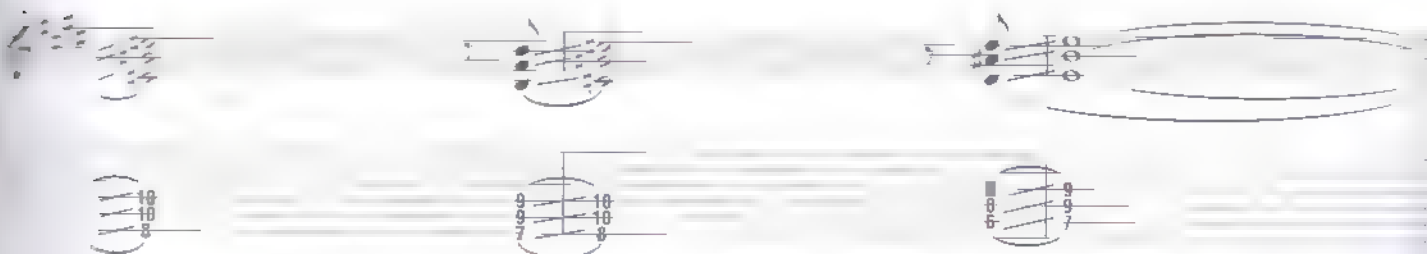


*all the way down to your best girlfriend?
it. Let me tell you about...*

1. I'm sit - tin' in the class-room, think-in' it's a drag
2. Check-in' out the hall, mak-in' sure the coast is clear.



Lis - ten - in' to the teach - er rap just ain't my bag. — But when two bells — ring, — you
Look-in' in the stalls, nah, there ain't no-bod - y here. My bud - dies Sixx.



F#5 B5 B6 B7 A5 A6 A5 A6 A5 B5 B6 E5
 er don't fill me up with your rule cause ev'ry body's got a key

F#5
 End Key
 9 9 11 11 9 9 11 9 7 7 9 9 7 7 9 7 9 9 11 11 9 9 11 9

A5 D#5 E5 D#5 E5 D#5 A5 D#5
 Shook n' told a word in school Shook n' told a word in

9 9 11 11 9 9 11 9 7 7 9 9 7 7 9 7 9 9 11 11 9 9 11 9

E5
 Harmonica Solo
 A5 A6 A5 A6 A5 A6 A5 A6 A5
 School spoken He in the corner

Rhy Fig 2
 9 9 11 11 9 9 11 9 7 7 9 9 7 7 9 7 9 9 11 11 9 9 11 9

E5 E6 F5 E6 E5 E6 E5 A5 A6 A5 A6 A5 A6 A5
 9 9 11 11 9 9 11 9 7 7 9 9 7 7 9 7 9 9 11 11 9 9 11 9

Gr. 1: w/ Rhy. Fig. 2 (1 34 times)

Gtr. 1
 Gtr. 2
 End Rhy. Fig. 2
 P.M.-----
 9 9 11 9 9 9 11 9 9 9 11 9 9 11 9 5 7 6 5 3 5
 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B5 B6 B5 B6 B5 B6 B5 B6 B5 A5 A6 A5 A6 A5

Gr 3 facet

A5 A6 A5

A6 A5

Chorus

Gtr 2

A6 A5 A6 A5 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5

15ma loco 20ma

PH PH

1/2 14 12 14 12 14

Pitch: F F# B

Gtr 3 tacet

A5 A6 A5 A6 A5 A6 A5 A6 A5 F#6 F#5 F#6 B5 D#5

(cont in notation)

3 Well

Verse

Gtr 2

E5 D#5 E5 B5 C5 B5 C5 D#5

put me to work in the school book store

check-out counter, and I got bored.

2 2 2 7 7 7

2 2 2 7 7 7

Verse

Gtr 2 tacet

E5 D#5 E5 B5 C5 B5 C5 D#5

put me to work in the school book store

check-out counter, and I got bored.

2 2 2 7 7 7

E5 D#5 E5 B5 C5 B5 C5

Teach-er was look in' for me all a round, _ Two hours lat-er, you know where I was found.

Coda

A5 D#5 E5 E5 F#5 G G#5

smok-in' ain't al-lowed in school. Ev-ry-bod-y.

Interlude

Gtr 1 tacet
N.C.

Smok-in' in the boy's room.

(Oo.)

Smok-in' in the boy's room.

I tell _ you, I was _

Hey, teach-

* 1st time only

B5 B6 B5 B6 B5 A5 A6 A5 A6 A5 B5 B6 B5 B6

er, don't ya fill me up with your rule, _ 'cause ev-ry-bod-y knows that

Smok in an a lowed in school. One more

7 5

8 8 8 8 9 9 7

9 11 12 13 10 11

Outro-Chorus

Gtr I w/ Rhy Fig. 1

A5 A6 A5 A6 A5 A6 A5 A6 E5 E6 E5 E6 E5 E6 E5 E6

Smok-in' in the boy's room. Smok-in' in the boy's room. Now teach-

PH

Pick F

14 13 12 12 14 14

Gtr 2 tacet

B5 B6 B5 B6 B5 A5 A6 A5 A6 A5 B5 B6 B5 B6 B5 A5 N.C.

I ain't fool-in' a-round with your rule, 'cause ev-'ry-bod-y knows that smok-in' ain't al-lowed in school

Gtr 1

7 6

Slower ♩ = 106
NC

Free time

Ev

13bx

11 H

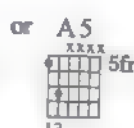
0+12 +0+ +0+ +0+

2 4 2 +2+ 0 0+12+ 2+14+

TOO FAST FOR LOVE

All gtrs. tune down
1 whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D



Words and Music by
Nikki Sixx

Moderately Fast ♩ = 144

Intro:

G

Elec. Gtr. 1 (w/dist.) dbld. by Elec. Gtr. 2 (w/dist.)

mf

Whoa!_

Elec. Gtr. 2

dive w/bar

A

_____ No. _____ Whoa! _____ No.

TAB 0 2 0 3 0 4 0 5 0 6 7 6 7 0 2 0 3 0 4

E

_____ Oo, _____ no! _____

TAB 0 5 0 6 7 6 7 0 2 0 3 0 4 0 5 0 6 7 6 7

A

_____ Oo, _____ no! _____ Whoa! _____ No.

TAB 0 2 0 3 0 4 0 5 0 6 7 6 7 0 2 0 3 0 4

Whoa! _____ No! _____

Cont. in slashes

TAB

0 5 0 6 7 6 7 0 2 0 3 0 4 0 5 0 6 7 6 7

Verse:



Elec. Gtr. 1 Cont. rhy simile

1. Liv-in' on a jet mak-in' love to some-one els - es' dreams.
2. Dream ma-chine, so damn cool, she could turn on the lights. The
3. See additional lyrics

1. 3. Skip on 2nd verse only

Say it a - gain. She puts her legs up. Well, calls it good luck. Do you
more she gets, the more that she needs. Do you



know what I mean?
know what I mean?

Do you re - mem - ber?
Do you re - mem - ber?



Well, I re - mem - ber.
Well, I re - mem - ber.

echo repeats

Elec. Gtr. 2

TAB

9 9 9 9
9 9 9 9
7 7 7 7 7 4 4

Pre-chorus

A

Whoa! _____ No! _____

T
A
B

0 2 0 3 0 4 0 5 0 6 7 0 7

1.

2. 3.

Whoa! No! _____

T
A
B

0 2 0 3 0 4 0 5 0 6 7 0 7 0 5 0 6 7 6 7

Cont. in slashes

Chorus:

B5

Elec. Gtr. 1

PM throughout

Cont rhy simile

T
A
B

0 2 0 3 0 4 0 5 0 6 7 0 7 0 5 0 6 7 6 7

Bkgd. Vcl.: Too fast, too fast for love.

Too fast, you're too...

E5

To Coda

T
A
B

0 2 0 3 0 4 0 5 0 6 7 0 7 0 5 0 6 7 6 7

fast for love.

Too fast, too fast for love.

1.

D

Too fast, you're too fast for love.

2.

D5



A

Too fast, you're too fast for love. Whoa! No!

PH

grad. release

D.S. al Coda

Whoa! No! 3. She's a

Coda

D5

B5
Elec. Gtr. 1
P.M. throughout

Elec. Gtr. 1

Bkgd. Vcl.: Too fast, too

Cont. in slashes

T
A
B

Cont. rhy. simile

A5

fast for love.

Too fast, you're too fast for lov - in', ba -

E5

D5

by.
Too fast, too fast for love.

Outro Chorus:

B5

Elec. Gtr. 1

Cont. rhy. simile

Too fast, too fast for love.

Cont. in slashes

Elec. Gtr. 1

T
A
B

A5

Huh, ba - by, my ba - by. Too fast, too

E5

N.C.

fast for love.

Repeat and fade

Elec. Gtr. 1

harm.

TAB

Elec. Gtr. 2

harm.

TAB

Verse 3:
 She's a streamlined queen
 On a sex-craved movie screen.
 Say it again.
 She'll use her time up,
 Have nothing to show.
 Well, mark my words.
 Do you remember?
 Well, I remember.
 (To Pre-chorus:)

WILD SIDE

All gtrs. tune down 1 whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Words by Nikki Sixx and Tommy Stinson
Music by Nikki Sixx and Tommy Stinson

Moderately fast ♩ = 118

Intro:

Intro:

Elec. Gtr. 1 (w/dist.)

Am7 5fr

w/bar 2 1/2

mf

Dsus 7fr 113

D 7fr 111

Am7 5fr 14

w/bar

1. 3

Dsus 7fr 113

D 7fr 111

2 4

Dsus 7fr 113

D 7fr 111

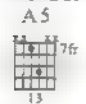
w/bar

w/bar

NC

Cont. in slashes

Verse:



Elec.
Gtr. 1

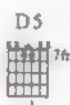


I Kneel down, you sin - ners, to street - wise re - li - gion. Greed's -
car - ry my cru - ci - fix un - der my death - list.

3. See additional lyrics



For - ward been crowned the new to king. in hell.



Hol - ly - wood dream - teens, yes - ter - day's trash - queens.
Li - ars and the mar - tyrs lost faith in Fa - ther.



Save the bless - ings for the fi - nal ring. A - men!
Long lost is the wish - ing well. Huh!

Elec. Gtr. 1



T
A
B

8 7 7 6 7 7

Chorus

Am7



Take a ride on the
Free ride on the

Dsus



D



Am7



wild _____ side.
wild _____ side.

Dsus



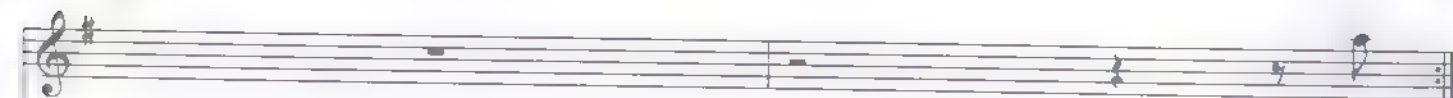
D



To Coda ⊕

Wild _____ side! _____

1.
NC



2. I



2

Dsus

D

C5

D5



Bridge:
12/8 feel

C5

A5

C5



Fall - en an - gels,

so fast to kill.

Thy king - dom come on the

Rhy. Fig. 1



w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

musical staff with lyrics: wild side. Our fa - ther who ain't in heav - en.

Chord diagrams: D5 5fr, C5 3fr, A5 5fr

end Rhy. Fig. 1

musical staff with lyrics: be thy name on the wild side. Ho - ly Mar - y,

Chord diagrams: C5 3fr, D5 5fr

musical staff with lyrics: Moth - er, may I pray for us on the wild side.

Chord diagrams: A5 5fr, D5 5fr

musical staff with lyrics: Wild side, wild side.

Chord diagrams: C5 3fr, A5 5fr

musical staff with lyrics: Take a look on the

Chord diagrams: C5 3fr, A5 5fr

Coda N.C.

musical staff with lyrics: Take a look on the

TAB

Dsus



D



N.C.

wild _____ side. _____

Dsus



D



wild _____ side! _____

Interlude:

A m7



Dsus



D



Outro:

12/8 feel

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

1. Gang fights
2. A ba - by cries,
3. See additional lyrics

a fa - tal strikes.
cop dies.

A We lie on the
day's pay on the

wild side
wild side.

No es - cape,
Wild side,

mur - der, rape.
wild side.

Repeat till fade

Do - ing time
Trag - ic life

on the wild side
on the wild side.

side.
side.

Verse 3

Name dropping no names
 Glamorize cocaine,
 Puppets with strings of gold.
 East L.A. at midnight,
 Papa won't be home tonight.
 Found dead with his best friend's wife
 (To Chorus:)

Outro:

Wild side, wild side
 Kicking ass on the wild side.

WITHOUT YOU

All gtrs. tune down 1 whole step:

$$\textcircled{6} = D \quad \textcircled{3} = F$$

⑤ = G ② = A

$$\textcircled{4} = C \quad \textcircled{1} = D$$

Words by Nikki Sixx

Music by Mick Mars and Nikki Sixx

Slowly ♩ = 62

Intro:

Elec. Gtr. 1 (w/dist.)

FAB

Elec. Gtr. 2 (w/dist.)

TAB

f hold ----- Cont. simile

15

Verse:

A5 5fr.

B5 7fr.

C5 8fr.

G6 12

Em7 7

1. With-out

YOU

there's no

churches

you
you

you

I'd be

change, ...
lost

my
T.J.

3. See additional lyrics

ics

100

1036, ———

13

Acous. Ctr. 1 on D C

TAB

13 12 12 9 9 12

0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 0 0

3

Elec. Gtr. 3 (clean-tone)

TAB

7 9 10 12
7 9 10 12
5 7 8 14

mf
w/chorus effect



Elec. Gtr. 3
on repeat

Cont. in notation

nights and days_ are grey._
slip down from_ the top._

If I reached out and touched the rain_ it just would-n't feel the
I'd slide down so low, girl, you'd nev - er, nev - er

Musical notation for guitar (T, A, B strings) and bass (T, A, B strings) for the first system.

Musical notation for guitar (T, A, B strings) and bass (T, A, B strings) for the second system.

Musical notation for guitar (T, A, B strings) and bass (T, A, B strings) for the third system, including lyrics: "same" and "2. With - out know. strong".

Musical notation for guitar (T, A, B strings) and bass (T, A, B strings) for the fourth system.

Musical notation for guitar (T, A, B strings) and bass (T, A, B strings) for the fifth system, including the instruction "Elec. Gtr. 3" and "Cont simile".

Pre-chorus:

C

G/B

Bb

D5



With - out _ you, with - out _ you, a sail - or lost _ at sea. _

Elec. Gtr. 1



w/shide

7 14 15 14 15 14 12 14

T
A
B

Elec. Gtr. 2



T
A
B

3 3 2 2 1 1 7 7 5 5

C

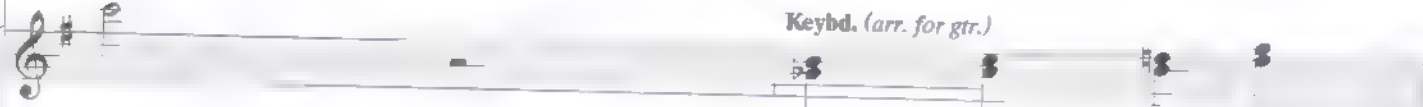
G/B

Bb



With - out you, wom an, the world come down on me With - out

Keybd. (arr. for gtr.)



T
A
B

13 3 3 5 6 5



T
A
B

3 3 2 2 1

SS Chorus

you in my life. I'd slowly wilt and die But

Elec. Gtr. 1

mf hold throughout

TAB

Keybd.

TAB

D S only end of solo

with you by my side, you're the reason I'm alive. But

TAB

Elec. Gtr. 2

To

with you in my life, you're the rea-son I'm a - live.

TAB

TAB

out you, with-out you out you, with-out you

Elec. Gtr. 1

TAB

TAB

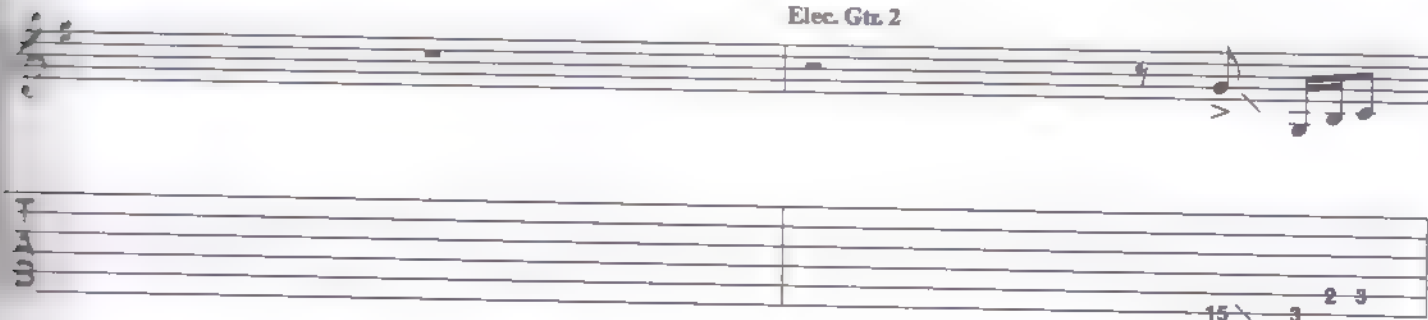
Bridge.



Elec. Gtr. 4 (12-string)



Elec. Gtr. 2



[illegible]

Guitar Solo:

C G/B B \flat D5

TAB 12 11-12 12 9-7 9-7 9-7 9-11 7

Rhy. Fig. 1

end Rhy. Fig. 1

TAB 3 3 (3) 2 2 (2) 1 1 5

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 1/2 times, simile

C G/B B \flat D5

TAB 12 11-12 12 9-7 9-7 7 7-9 7-9 7

C G/B B \flat D5

TAB 12-13 13-15 13-12 12 15-17 14 17-15 17 15 17-15 15

C

G/B

Bb

D.S.S. al Coda

With - out

8va

T
A
B

Elec. Gtr. 2

T
A
BCoda
Elec.
Gtr. 2

out you, with - out you.

T
A
B

Verse 3:
 Without you my hope is small.
 Let me be all along.
 You let the fires rage inside,
 Knowing someday I'd grow strong.
 (To Pre-chorus:)

BAD BOY BOOGIE
DON'T GO AWAY MAD (JUST GO AWAY)

DR. FEEL GOOD

GIRLS, GIRLS, GIRLS

HELL ON HIGH HEELS

HOME SWEET HOME

KICK START MY HEART

LOOKS THAT KILL

PRIMAL SCREAM

SAME OL' SITUATION

SHOUT AT THE DEVIL '97

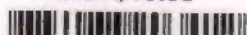
SMOKIN' IN THE BOYS ROOM

TOO FAST FOR LOVE

WILD SIDE

WITHOUT YOU

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